

THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

6/25/58

Dear Mr. Cassill:

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME: Herbert Carroll Cassill

DATE AND PLACE OF BIRTH: 1928 Percival, Iowa

ART TRAINING - Schools, Scholarships, etc:

State University of Iowa - B.F.A., 1948
" " " M.F.A., 1950

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

see attached list

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Museum of Modern Art
Library of Congress
Brooklyn Museum
Springfield Art Museum
Oakland Art Museum
Boston Public Library

Joslyn Art Museum
Philadelphia Print Club
Kansas City Art Museum
San Francisco Art Museum
Cleveland Art Museum
State University of Iowa

AWARDS:

Tiffany Fellowship in Prints 1953

PRESENT POSITION:

Instructor in Graphics, Cleveland Institute of Art

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thank you for your cooperation.

Ann Tzeutschler

Assistant in Paintings

List of Exhibitions H. C. Cassill

- 1950: Des Moines Art Center Art Annual
Iowa State Fair Art Exhibition
- 1951: University of Minnesota First Print Annual
Des Moines Art Center
Exhibitions with the Iowa Print Group:
Fine Arts Council of Great Britain Exhibition
Ball State Teachers College
Iowa State Teachers College
Wesleyan University
South Bend Art Association
- 1952: Metropolitan Museum Exhibition of Drawings Watercolors & Prints
Library of Congress Print Annual
Springfield Art Museum
Exhibitions with the Iowa Print Group:
Louisiana State University
University of Georgia
Tulane University
University of Kentucky
University of Wisconsin
- 1953: Dallas Print Society, Dallas Art Museum
Denver Art Museum
Print Club of Philadelphia
Bradley University Print Annual
Exhibitions with the Iowa Print Group:
Ohio Wesleyan University
Wooster College
Wittenburg College
University of Wichita
Ball State Teachers College
Fort Wayne Art Museum
Norwich Art School
- 1954: Flint Institute of Art Print Invitational Exhibition
Graphic Art U.S.A., University of Illinois
Springfield Art Museum
Printmakers of S. California Annual, U. of S. Cal.
Des Moines Art Center
Library of Congress purchase prize
Mid-America, Kansas City Art Museum
Print Club of Philadelphia
Print Club Exhibition on the theme "Flight"
International Airpost Exhibition

Exhibitions with the Iowa Print Group:
Cedar Rapids Art Association
Waterloo Recreation Commission
Millikin College
Southern Illinois University
Lindenwood College

H. C. Cassill Exhibition list cont.

- 1955: Wichita Art Association Print Annual
Mid-America, Kansas City Art Museum
Des Moines Art Center
Brooklyn Museum Print Annual purchase prize
Springfield Art Museum purchase prize
Oakland Art Museum purchase prize
Iowa State Fair Art Exhibition
Bay Printmakers 1st Print Annual, Oakland
Boston Printmakers Annual purchase prize
San Francisco Art Association Graphics Annual
American Federation of Art Traveling Show
Exhibitions with the Iowa Print Group:
State University of Florida, Tallahassee
University of Florida, Gainesville
Cornell University, Ithaca
Syracuse University
- 1956: Midwest Annual, Joslyn Art Museum purchase prize
Des Moines Art Center honorable mention
Print Club of Philadelphia purchase prize
Mid-America purchase prize
Youngstown College Print Show
One-man show: Oakland Art Museum
- 1957: Pennsylvania Academy Watercolor Print & Drawing Exhibition
Washington Society of Printmakers, Washington, D. C.
Flint Institute of Art Drawing Invitational
Springfield Art Museum
Print Club of Philadelphia
Des Moines Art Center cash award
Iowa State Fair Art Exhibition cash award
Graphics Exhibition, Schermerhorn Gallery, Beloit, Wisconsin
San Francisco Art Museum purchase prize
- 1958: Pasadena Print Festival, Pasadena Art Museum
Hunterdon County National Print Show
May Show, Cleveland Museum Special award
- exhibitions sponsored by the Museum of Modern Art:
International Exhibition of Graphic Arts shown in
Salzburg, Vienna, Munich, Berlin, Hamburg (1953-54)

Modern Art in the USA shown in Barcelona, London and
Belgrade (1955-56)

Carroll Cassill's Work Featured

Club Displays Printsmanship at Its Finest

By Helen Borsick
Art Editor

The subject of prints has been coming up quite often lately and the current exhibition at the Women's City Club plus several book publications in the field recommend it again today.

The Women's City Club show continuing through this week, consists of prints by H. C. (Carroll) Cassill, 20 in number, paired with every noteworthy sculpture by Harry Barrett and worth the trip downtown to the Bulkley Building to see.

Cassill in the last 10 years has exhibited in some 45

group and one-man shows around the country, South America and Europe, and in Cleveland in May Shows and faculty shows at the Institute of Art, where he is the Printmaking staff.

IT IS SAID to be characteristic of prints unconscious to be the signature of personal style, similar to handwriting. Here the stamp, in woodcuts and lithographs, is uniquely, inimitably Cassill, in being graceful, thoughtful, searching and deeply concerned with life and the nature of reality and illusion. The faces, when there are faces, often in the

shadow, beg to be remembered.

A former student of the contemporary master printmaker Mauricio Lasansky at Iowa State University, Cassill has been on the institute faculty since 1957. In one class that year he had three students. Today the printmaking enrollment is a lively 75.

THE PRINT BUSINESS, Cassill said, is picking up. A whole new small-collector public in particular is finding prints a happy alternative to reproductions (cheap but unsatisfactory) and original painting (tending to

expensive). They are losing the reputation of being closed to connoisseurs as "difficult" and obscure.

Technically, though, it's partly true. In comparison with painting the print generally is more difficult to produce and often more subtly complex. It also is less direct, a matter of creating in reverse the image to be transposed on paper as the print, and often to be worked on again and again in the plate until the artist feels it is complete.

"YOU CAN DO everything right but it won't be anything," Cassill said, "until something that has been hidden from you appears in the process and you have a picture and not just a plate or block of wood."

He feels that appreciation of prints often is impaired by preoccupation with technique at the expense of communication. He impresses upon students a sense of obligation, tells them to not be afraid to try something that isn't being done and urges them to feel free to draw anything they can think of that is possible to draw, and at the same time — "Here," he says, "you have an empty plate in front of you and you are about to draw a line and commit and art and you have a responsibility."

To say something is the point.

The point of an attractive new book titled "The Bite of the Print" (Clarkson Potter, Inc., \$12.50) is that printmaking over the last 500 years has been the shining light of social satire in art.

Authors Frank and Dorothy Getlein trace the history of the print from its origins in Europe to the present, discussing in absorbing detail the physical processes, the artists, subjects and psychological view. The artists in-

clude Schongauer, Durer, Holbein, Bruegel, Rembrandt, Hogarth, Goya, Daumier, Rouaoult, Kollwitz and contemporaries of note here and in Europe. There are about 300 print illustrations. Getlein is art critic for the Washington Post and New Republic.

First published in 1923 and brought up to date a third time last year, "A History of Engraving and Etching" by the late Arthur Hind now is available in a paperback edition (Dover, 487 pp., \$2.95).

The more specialized two-volume "Introduction to a History of Woodcut" by the same author, who for many years was Keeper of Prints and Drawings at the British Museum, also has been reprinted in the paperback series by this publisher. It deals with beginnings and flowering of the woodcut art in the 15th century.

If on the other hand you don't know anything about prints and would like a speaking acquaintance, "An Introduction to Prints and Printmaking" by Herman Wechsler gives an outline of methods and terminology and other useful information about fine prints and collecting. (Hearstside Press, paperback 125 pp., \$2.50.)

Art work by Cleveland members of Composers, Authors and Artists of America, Inc., will be on display in the Higbee Co. downtown gallery through Thursday.



Plain Dealer Photo (William A. Wynne)

PRINTS IN VARIED STATES surround H. C. Cassill in the Printmaking laboratory at Cleveland Institute of Art. Woodcut at left is a self-portrait of Cassill with his wife, Jean, also a maker of fine prints. Cassill and sculptor Harry Barrett are exhibitors in the Women's City Club this week.